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## BRIEF MENTION.

The critics from Aristarchos down have had much to say about the ineptness of Andromache's lament in the *Ἔκτορος ἀναίρεσις*. 'The tone', we are told, 'is Hesiodic rather than Homeric'. Why not 'Hesiodean'? I detest 'Hesiodic'. And what if it is Hesiodean? Condemnation like this always stirs my sympathies. *χείλεα μὲν τ' ἐδίην', ὑπερῶν δ' οὐκ ἐδίηνεν* has been a prime favorite of mine ever since I learned to know that life is a series of sips—one unsatisfactory sip after another; and *ἡμαρ δ' ὀρφανικὸν παναφηλικά παῖδα τίθησιν* comes home with especial force to the *dis païs*. Old age has its *παναφηλικία* also, and some months ago as I was sitting apart in an academic company and musing on my *παναφηλικία*, a man, much my senior, with the courtesy that belonged to a bygone day, came up to me and condoled with me not on the decline of life but on the decline of Greek studies, a matter which I take less to heart than might be expected, whether from robustness of faith or the selfish Hezekiah spirit, I am not prepared to say. 'The ancient classics seem to be doomed' said this dean of American authors. 'Fortunately the French are left', and these comforting words come back to me, as I take up Dr. ROBERTS's long-expected (A. J. P. XXIV 102) Denis of Halicarnasse (Macmillan), a Frenchified form of *Dionysius of Halicarnassus*, which falls in with the consolatory remarks of my ancient friend. Denys d'Halicarnasse has had a hard time of late, as I have set forth elsewhere (A. J. P. XXV 356). Of course, schoolmasters are fair game and in certain moods I sympathize with the world in its attitude towards these *cuistres fieffés*.<sup>1</sup> But I am after all a member of the guild and some years ago, in fact thirty years ago, I was almost moved to anger when one of my younger associates opened his batteries on Quintilian and vilipended the famous first chapter of the Tenth Book. With a fuller experience of life and a closer acquaintance with Quintilian, the young critic, now as dead as Quintilian himself, would have been less severe in his judgment, for Quintilian was a schoolmaster who had learned from life as well as from literature, and who that has once read can ever forget the touching words in which he records the death of the

<sup>1</sup> Des cuistres qui prétendirent donner des règles pour écrire . . . Je tiens pour un malheur public qu'il y ait des grammaires françaises. Étudier comme une langue morte la langue vivante, quel contresens. Notre langue, c'est notre mère et notre nourrice, il faut boire à même. Les grammairiens sont des biberons.—ANATOLE FRANCE.

son for whom his Institutions were written (Lib. VI, Prooem.)? 'Optimum fuit,' he cries, 'quidquid hoc est in me infeliciū litterarum super immaturum funus consumpturis viscera mea flammis iniicere neque *hanc impiam vivacitatem novis insuper curis fatigare*'. Yes, Quintilian was something more than a grammarian. He was a man of letters as well: and as one who once tried to be both, I took especial pleasure in illustrating one of my text-books by sentences drawn from what Stuart Mill has justly called 'a repertory of the best thoughts on all subjects connected with education'. But Quintilian's stare is a dead stare and his gasp a last gasp. Greek is doomed and Latin is doomed, said my ancient friend. But French abides. And if French abides, there is no danger that the laws of literary art which Dionysios and Quintilian championed will perish from off the face of the earth. Your genuine Anglo-Saxon cares little for these things. It is the Kelt in Dr. ROBERTS that responds to the call of the blood. It is perhaps the Keltic vein in the American that makes us more sympathetic than is the average Englishman with the line of studies that Dr. ROBERTS has been pursuing so long and with such success. At all events, it is to Americans that Mr. Saintsbury made his appeal some years ago when he sought a publisher on this side of the water for some of his stylistic studies. To this Keltic passion for language as an art, there is a long line of witnesses from Cato down, and to quote one of the later authorities, 'Pour tous ceux qui ont un style', says Bourget, 'les mots existent d'une existence de créatures. Ils vivent, ils palpitent, ils sont nobles, ils sont roturiers. Il en est de sublimes, il en est d'infâmes. Ils ont une physionomie, une physiologie, une psychologie'. In his *Dix-Neuvième Siècle*, where he discusses Rhythm in Victor Hugo, the celebrated critic, Faguet, deals with vowels and diphthongs very much as Dionysios does and discourses of 'la valeur du mot pris en soi comme son'. 'Tel mot est sourd et triste, tel autre chantant et gai'. And another writer whose aid I invoked not long ago in my defence of the 'concrete style', Remy de Gourmont (A. J. P. XXIX 239) has written a volume on the question of the mute *e*. No wonder then that Professor ROBERTS has drawn so largely on French literature and French literary criticism for his illustrations. In this whole domain Greek tradition and French artistic susceptibility go hand in hand and in the period of French domination Denys d'Halicarnasse was not considered a *magistellus* by Pope as he is by Usener and Bruns. And what does not Pope owe to these subtle studies of style, which so many affect to despise? 'It is like old Whitman says. What is it he says?' asks Ponderevo in Tono-Bungay. 'Fine old chap, Whitman! Fine old chap! Queer, you can't quote him'. Unquotableness is death and Pope still lives. The *lumina orationis* are stars in the firmament of letters, not the luminous haze of a literary comet.

To come back to Dionysios, it is sheer arrogance to assume that nothing is to be learned from the *Graeculi* (A. J. P. XXII 227). Granted that men like Lucian had to learn Greek as a foreign language, still they learned Greek under conditions that we must envy and they were the heirs of precious traditions that are not to be lightly cast aside in favor of an impressionistic aesthetic (*Essays and Studies*, p. 302). What if the best of Dionysios goes back to Theophrastos? That only enhances his value. For the stylistic study of the orators, Dionysios is simply indispensable and his criticisms of Thukydides and Plato are interesting problems of taste. Barring his lack of sympathy, which, to be sure, means everything, he is nearer right in his judgment of Thukydides than some modern Thukydidean scholars who have failed to appreciate the consciousness of his art and its subtlety.<sup>1</sup> The architecture of Greek style has not many Penroses. As a critic of Plato Dionysios' disqualification is largely due to his lack of a sense of humour. But unfortunately, Plato's humour is divine and being divine, it hides itself. Who can say that he knows all the secrets of Plato's tabernacle? (A. J. P. XXVI 361, XXX 3). True, Wilamowitz calls Dionysios 'ein beschränkter Rhetor' and I will not undertake to defend the applied rhetoric of the *Ἀρχαιολογία*, but the same mordant critic says, 'Kultur der Gegenwart', S. 148 (A. J. P. XXVII 357) 'Es ist ein hohes Lob, dass er im Grunde dieselbe stilistische Überzeugung vertritt wie Cicero, und wir sind ihm für die Erhaltung von ungemein viel Wichtigem zu Dank verpflichtet; seine Schriften über die attischen Redner und über die Wortfügung sind auch eine nicht nur belehrende, sondern gefällige Lektüre'. The broader sympathies of the author of the *περὶ ὕψους* have won for him more admirers than Dionysios can claim and yet there are stretches in Dionysios that have all the charm of the best critical appreciation; especially where, not content with minute analysis, he passes over to what has been happily called 'plastic criticism' and now in metaphor, now in simile, reproduces the feeling of the style he has laboriously analyzed. The process is akin to that of the Platonic myth.

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All this could be substantiated for those who do not know Dionysios by extracts from Professor ROBERTS's excellent translation on which he has bestowed infinite pains and to which he has brought the resources of an ample vocabulary, the sure guidance of native touch and long familiarity with this sphere of

<sup>1</sup> 'I would rather consider this great historian a perverse genius, as Dionysios has done, than look upon him as a Laokoon struggling with the twin serpents of diction and syntax, which had not yet been trained to the docility of Aesculapian snakes'. A. J. P. XXIV 102. Cf. A. J. P. XIV 397.

thought and expression. The translation of Dionysios is no light task. It is a task which Jebb found worthy of his rare powers in that line as may be seen in the specimens he has given us in his *Attic Orators*; and whoso doubts the difficulty, let him try his hand, as I have tried mine from time to time, on the *De Compositione* and compare his results with what we owe to Dr. ROBERTS. The terminology of the antique rhetoricians presents the student with a formidable array of problems, as may be gathered from the valuable glossary that Dr. ROBERTS has appended to his translation. To just one term, περιβολή, not included in Dr. ROBERTS's list, I actually found it necessary to devote several pages of my paper on the Stylistic Effect of the Greek Participle (A. J. P. IX 143); and for many of these terms the English language offers no exact equivalent, so that one is tempted either to retain the Greek words as a recent editor of Plato's Symposium has done in the case of ἔρως and ἐραστής or else to follow the example of the late Reverend Dr. Rutherford, and instead of translating ὕψος by 'sublimity' or 'elevation' simply write 'hypsos' (A. J. P. XIX 347). That would indeed be the safest course with ἀκμή and λαμπρότης and δριμύτης and many others. Even so familiar a word as μεγαλοπρέπεια in its common English rendering does not match with our conception of Herodotos.

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The subject is alluring, the book is alluring; and if there were space, I should gladly summarize Professor ROBERTS's work. But in the wide domain covered by Dionysios I might be tempted to run to the same excess of riot as I did with Stahl. The main theme itself, the theme of the order of words, is endless. Professor ROBERTS, it seems, is an adherent of what I have irreverently called the doctrine of the diminuendo toot (A. J. P. XXIV 103), or, to put it more aesthetically, the doctrine of the dying fall. 'In Greek as contrasted with English, the emphasis tends to fall on the earlier rather than on the later words'. However, Professor ROBERTS hastens to add: 'But an emphatic word may be found at the end as well as the beginning and may sometimes be placed neither at the end nor at the beginning', so that the simple rule 'First come, first served' does not work so smoothly after all. The whole thing is too subjective. Professor ROBERTS himself remarks that the ἐμφασις of the Greek rhetoricians does not answer to our 'emphasis' or 'stress' and in the absence of technical tradition it is well to be cautious. In highly inflected languages, there is so much freedom of choice in arrangement that theorists have every opportunity to play hide-and-seek. So Dionysios pooh-poohs any normal order of the parts of speech as parts of speech, very much to the disgust of Professor ROBERTS, who is surprised at his author's recalci-

trancy against the conventions of language. But few teachers are absolutely sincere when they have a thesis to prove. It is necessary to exaggerate in order to produce an impression, and Dionysios is bent on magnifying the office of the musical element in language, as I am bent on magnifying the syntactical side of linguistic study. There is a normal order and any departure from it gives the fillip to style that we call emphasis. The dying fall will not answer for Pindar (I. E. cxiv) nor the diminuendo toot for Demosthenes with his *coup de savate*, his *coup de fouet*. Much remains to be done in this whole line. Can anyone suppose, for instance, that Dionysios was in dead earnest when he says that the words that describe the meeting of Telemachos and Odysseus are εὐτελέστατα καὶ ταπεινότατα? And I have elsewhere saved him from himself by his own ἀλογος αἰσθησις (A. J. P. XXV 357). Just now we are all too busy with the clausula to think of anything else but I hope that the time will come when some one will take up in earnest what I have called now the carrying power, now the tensile strength of the cases (A. J. P. XXIII 25). The image called up by the accusative holds through a long sentence. The genitive will not wait for its regimen. It sets up for itself as a bachelor-maid (A. J. P. XXVII 358) and the examples of long suspense that Professor ROBERTS has given us, where πολὺν waits an age for χρόνον and where the genitive is supposed to stand on one foot until its affinity enters, are not parallel.

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The tower of Kronos (Pind. O. 2, 77) always reminds me of the dark tower to which Childe Roland came and the eschatology of Pindar is difficult enough without any complications of negligences and ignorances. In my note on v. 75 I said: 'τρίς ἐκατέρωθι would naturally mean six times. ἐστρίς may mean three times in all. The soul descends to Hades, then returns to earth, then descends again for a final probation'. This is Mezger's view and I simply attempted to give some justification for it. The whole thing turns on the difference between τρίς and ἐστρίς. In his *Myths of Plato*, p. 68, Mr. STEWART may be right in declining to accept the interpretation but he ought not to have misquoted my note, and effaced the difference by the misquotation. In view of this carelessness I am less surprised that Mr. STEWART should have espoused Grote's view of the myth of Protagoras. Surely Sokrates' mock admiration ought to have warned him off. It is the same game that is played in the Phaedrus and in the Symposium and if one is not prepared to admire unreservedly the speech of Lysias and the speech of Agathon, it may be as well to be on one's guard when studying what may be after all an elaborate persiflage. But to come back

to Pindar's eschatology. In his ANTI MIAS (A. J. P. XXXI 115) Mr. WALKER says (p. 9): 'In view of the version presented in perhaps the most deservedly admired of modern English translations of Pindar, it may be desirable to call attention to the fact that *κείναν* and *κεινάν* are different words. One can hardly believe one's eyes but Mr. Myers has actually translated (v. 65) *κεινάν παρὰ δάιτυαν* 'in this new world', so that it is only charitable to suppose that, struck by Pindar's solitary use of *παρά* in the sense demanded by the usual rendering, he ventured upon the simple emendation *κείναν*. But charity has its limits and in Mr. Worsley's romantic translation of the *Odyssey* one notes sadly that he confounds *εὐχάριτον* and *ἐλάινον* and gives Telemachos' borrowed ship a jury-mast of olive wood (β 324).

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Rev. Dr. SAMUEL MACAULEY JACKSON's *Jerusalem the Golden* (Chicago University Press) gives an account of the author's bibliographical pilgrimage in search of MSS and editions of Bernard of Cluny's *De Contemptu Mundi*, the source of Neale's famous hymn. 'Is any merry? Let him sing psalms', says St. James. 'Does any sing psalms?' says Dr. JACKSON, 'Let him be merry', and, mindful of the secular proverb that a merry heart goes all the day, he has enlivened the journey for himself and others by nods and becks and wreathed smiles, by tweaking the reverend noses of archbishops and by convincing his fellow-doctors in divinity of sins of omission and commission without number. The personal narrative of his explorations not only gains verisimilitude by the exact dates of his encounters with the documents but commands our sympathy by his flings at Saints with a capital S and his renunciation of the hope, if not the desire, of being an angel. It is almost too lively a book for Sunday reading and one does not see why his collaborator, Mr. HENRY PREBLE should have balked here and there at Bernard's outspokennesses. The descriptions of the MSS and editions are very minute and minuteness naturally produces the effect of accuracy but one cannot always suppress a question-mark. So p. 38 we read of the 'Device of a naked woman crowned, carrying a book, driven by a bundle of broom corn in a hand coming out of a cloud: the initials TC (Thomas Creede) are between her legs and the legend is 'Vir esset vulnere veritas'. I am frankly incredulous as to both description and legend. Broom-corn, which was introduced into America from India by Franklin, can hardly have been known to the English artist of 1602 and 'Vir-escit vulnere virtus' is a tag that has come down to us through Gellius from Furius. Dr. JACKSON's vision must have been impaired by looking too steadily at TC between the legs of the supposed Horatian *Nuda veritas*. However, in a serious matter like this I must not fall into the Jacksonian vein.

Among the oases that helped me to bear my two years' wandering through what seemed to me the Sahara of Justin I recall with pleasure the time I spent on Tatian, who interested me so much that I actually contemplated the study of the various Syrian writers of Greek with a view to determining the influence, if any, of the Syrian blood on Hellenistic style. Lucian and Tatian were fascinating problems. Theophilus I must confess I found rather indigestible. Since those far-off days Tatian has fallen into the hands of a master and no doubt it is the interest roused by Schwartz and others that has prompted a young scholar to prepare a special treatise *De Tatiani Apologetae Dicendi Genere* as a *specimen eruditionis* for a Marburg degree. Dr. HEILER seems to have made diligent use of his German authorities. With Cis-Atlantic work he is utterly unacquainted except so far as it has percolated the dense layer of German self-sufficiency.

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Preliminary announcement is made of an annotated edition of Strabo's Geography by American scholars. The plan contemplates an Introduction on the Life, Travels, and Sources of Strabo, a Translation of the Geography, and extended notes, much after the manner of Frazer's Pausanias. The plan of the edition is due to Dr. CHARLES H. WELLER, Dr. DAVID M. ROBINSON, and Dr. ALBERT T. OLMSTEAD. Dr. WELLER is general editor, Dr. ROBINSON will make the translation. The editorial staff so far as arranged is as follows: for Spain, PAUL BAUR, of Yale University; for Egypt, JAMES H. BREASTED, of the University of Chicago; for France, WALTER DENNISON, of the University of Michigan; for Thessaly, ROLAND G. KENT, of the University of Pennsylvania; for Assyria, Armenia, and Syria, A. T. OLMSTEAD, of the University of Missouri; for Western Asia Minor, DAVID M. ROBINSON, of Johns Hopkins University; for Scythia, NATHANIEL SCHMIDT, of Cornell University; for India and Persia, HERBERT C. TOLMAN, of Vanderbilt University; for Greece, Charles H. WELLER, of the University of Iowa; for Italy and Sicily, HARRY L. WILSON, of Johns Hopkins University; for the introductory books, JESSE E. WRENCH, of Syracuse University.

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The present generation born to the convenience and expeditiousness of the card-system can hardly appreciate the value of it especially in the preparation of indexes. But it has its dangers and so I note that one of my longer articles *Helbing, Prepositions in Herodotos* (A. J. P. XXV 104) has slipped out of the *List of Contributors* (A. J. P. XXX 496), thanks, doubtless, to the neighborhood of Helbig. But I am not the only unfortu-



nate. In a recent school-edition of MÉRIMÉE'S *Carmen and Other Stories* in which such recondite idioms as 'd'ailleurs' are duly explained, there is no note on 'le château de Thunder-tronkh était le plus beau de la Westphalie'. Are we to suppose that the school-boy who needs to be told what 'd'ailleurs' means is already familiar with Voltaire's *Candide*?

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Every now and then *Brief Mention* adds a paragraph to Dr. Bombaugh's Book of Blunders, but I should dread to put forth a treatise with such a title as Professor POSTGATE'S *Flaws in Classical Research* (Proceedings of the British Academy, Vol. III). The superscription would remind me too sadly of my own mistakes. True, many scholars follow Maria's programme: 'Cast thy humble slough. Be opposite with a kinsman'. But unfortunately there is always some one to remember the humble slough, and there is always some Sir Toby Belch to hiccup forth a remonstrance. I remember how in years gone by one great apostle of Hellenism made *εἰδόμην* the middle of *εἶπον*, and how one of the most savage critics of my day, a veritable *canis grammaticus*, whose memory comes back to me in the Patou of Rostand's Chantecler, exposed himself time and again to countersnarls. The little notes that I make in *Brief Mention* are penned in no Malvoliose spirit. I never forgive myself for the slightest slip of the pen, the slightest oversight of the eye, and yet I do derive a certain comfort from the reflection that I am only one of many miserable sinners, and my self-reproach for the inveterate mistakes of my text-books is easier to bear when I recall the persistence of blunders that eluded the vigilance of proofreaders for decennium after decennium like the notorious *ἔχρω* of Aristophanes, *Ranae* 111, which was introduced by Brunck in 1783 and retained until the present generation by most of the leading editors.

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E. W. F. : Since the publication of his *Nauatl or Mexican in Aryan Phonology* (see A. J. P. XXIX 484), Mr. T. S. DENISON has continued his studies in *Primitive Aryans of Mexico*, later supplemented by *A Mexican-Aryan Comparative Vocabulary*. The ethnographic and geographical difficulties in the way of the thesis that Mexican is an Indo-European tongue present an obstacle to its acceptance so great that the author must continue to expect an attitude of reserve from the Indo-Europeanists, and the counter evidence consists of Mexican word lists showing a *prima facie* correspondence in their root part with words of the Indo-European stock. In his second work (p. 38 sq.) a slight attempt has been made to point out morphological correspondences also. In the third volume, after an apologetic introduction,

the author presents a fuller word-list than heretofore, without substantially strengthening his argument. There *is* enough root correspondence to justify a serious examination of the question whether Mexican is related to the Indo-European group, but the Verdict is to be rendered by Indo-Europeanists, whose canons of exactness Mr. DENISON offends at every step, as for example in the lemma *petla* (nitla<sup>1</sup> < = with rem-regimen>), to bore, split; (nite<sup>2</sup> < = with hominem-regimen>) charge an enemy, rush upon; Skr. *pat*, to split; *pat*, to fly, fall upon, etc. It can but seem to any reader that the author identifies Skr. *pat* with *pat*. So for *petlatl*, 'a mat', the cognates entered up are "Skr. *pid*, to tread on + tr; cf. Skr. *pattra*, a wing, etc.",—where there is nothing to compare but the initial *p*. Again, Mex. *otli*, 'road' is compared with Skr. *ud*, 'forth', Gr. *ódos*, 'road', Slav. *ut*, 'via', as if *ódos* had anything to do with *ud*. As a propagandist, the author would succeed better by limiting himself to his real objective, whereas under the lemma *achtli* Sanskrit, Greek, Assyrian, Cree and Turkish forms are cited. It were plain prudence to seek to establish the relations of Mexican to one language family before launching into a Semitic-Turanian-Aryan-Universal hypothesis.

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H. L. W.: The late lamented August Mau once told me that in his opinion it was impossible in studying ancient buildings to derive reliable chronological data from an examination of bricks and mortar. At least he had tried it with the comparatively few brick structures in Pompeii and had given it up in despair. But the problem which the great Pompeian archaeologist in common with most other scholars regarded as hopeless is being brought measurably nearer its final solution by the painstaking and long continued investigations of an American scholar, Dr. ESTHER BOISE VAN DEMAN. The first installment of her work in this connection comes in the form of a finely made volume recently issued (1909) by the Carnegie Institution of Washington with the title "The Atrium Vestae." The excavations of 1900-03 and the removal of S. Maria Liberatrice made a new treatment of the House of the Vestals an absolute necessity, for the increase of material since the publications of Lanciani, Jordan and Auer was considerable and the whole building, including some of the lower strata, was now for the first time laid bare. To the study of the Atrium in all its parts and especially to the difficult task of reconstructing its architectural history Dr. VAN DEMAN brought a practically new method. This method involves the determination of the characteristic features of construction and material in different periods by careful study of extant structures whose dates are definitely fixed. By the application to the Atrium of facts thus deduced, as well as by detailed examination of the ruins themselves from the point of view of

comparative level, and of unity in plan and in structure, it is possible to distinguish five separate stages in the history of the building during the empire. These stages are assigned to the periods of Nero, the Flavians, Hadrian, the Antonines, and Septimius Severus. The evidence of literature and coinage is carefully gleaned and at each step is shown to be in perfect harmony with the conclusions drawn from the study of bricks, mortar and methods of construction. The book is finely illustrated by a series of twenty pictures made from the author's own photographs and is furnished with a set of six colored plans which are worthy of a trained architect. Taken as a whole, it is a notable performance, thoroughly creditable to American scholarship, and when the new method is sufficiently well developed to admit of general application, more rapid progress in our knowledge of ancient Roman monuments will be assured. It is earnestly to be hoped that Dr. VAN DEMAN may find time to complete her investigation of Roman building materials and methods of construction, and that she may then submit the results to the unbiased judgment of her colleagues who will welcome such light as she may throw upon vexed questions of chronology in connection with the buildings of the early empire.

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The ink was scarcely dry on a *Brief Mention* of Professor MORRIS HICKY MORGAN's *Addresses and Essays* (American Book Company) in which he had gathered into a sheaf the various gleanings of his philological work for the last seventeen years, when I was astounded by the sad news that he had passed beyond the reach of the praise, the hinted praise of my irresponsible comment. In the loss of MORGAN Harvard has lost not only one of her chief forces in the classical field but she has lost perhaps the most typical representative of the Harvard spirit in philology, a spirit which is incorporated in the volume which by some strange prescience he had given to the world just before his untimely end. It rarely happens that the fruition of a scholar's work coincides so closely with his departure. The second edition of his valuable *Bibliography of Persius* followed hard on the news of his death (March 16) and his translation of Vitruvius was completed almost to the last chapter before he laid down his pen forever, so that the most characteristic work that was given him to do has not been lost. And highly characteristic of the man was the book which I was about to notice when I was checked by the tidings of his death. In the two addresses, one on the *Student of the Classics*, the other on the *Teaching of the Classics*, the literary finish, the sense of reserved force, this toying with a subject that the speaker has well in hand, this gentle irony of one who feels his mastery prepare us for the elaborate mystification of the paper on *Persius* in which MORGAN

has undertaken to prove that the Stoic prig of Volaterrae was a sad dog. For the subtleties of this *jeu d'esprit* MORGAN had an unequalled equipment. Persius was, if not his favorite author, his special author. His private collection of editions and illustrative literature was unrivalled. It was to MORGAN that the student of Persius turned for illumination as to the ultimate source of many of the traditional notes. It was to MORGAN that every one looked for the definitive edition. And yet those who knew him did not wonder that he should have put aside his beloved *Persicos apparatus* as if he hated them. In the article on ΣΚΗΝΑΩ, ΣΚΗΝΕΩ, ΣΚΗΝΟΩ (A. J. P. XIII 71-84) he has given a striking object-lesson of the difficulties that beset the lexicographer and the peculiar perplexities of those who undertake to penetrate the secrets of Greek verb-formation. The paper on *Lysias* recalls his excellent edition of that orator, whom to know aright is to know the intimate charm of Attic prose. The valuable essay on the *Language of Vitruvius* is a sad reminder of the decree that forbade his personal superintendence of the publication of the *Translation of Vitruvius*, his *magnum opus*, a more difficult task than his rendering of *Xenophon on Horsemanship*, the admirable adequacy of which received the highest praise from Mr. Dakyns, himself a most successful translator. It is gratifying to know that the work is substantially finished and that the fruit of his labors will be garnered. But I cannot undertake to catalogue, much less to characterize, the rich contents of this volume, which will command the respectful attention of scholars everywhere. The pupil, the adjutant, the close friend of the great Latinist Lane, MORGAN did a great service to Latin letters and brought great honor to American scholarship by his edition of a grammar which despite the inevitable changes of scientific method and the inevitable accretions of scholarly research will abide not only as a repertory of important facts and a repository of acute observations but as a monument of literary art and sympathetic interpretation (A. J. P. XVIII 372; XIX 344). A helper to Lane, he was also a helper to Goodwin and White in their edition of *Xenophon's Anabasis* and when the *Bibliography of Morgan* is published, it will reveal a surprising amount of literary achievement, especially when one considers that all this work was accomplished amid a pressure of professorial and administrative duties, which would have absolved an ordinary man from the obligation to do more than answer the imperative call of the day. A life like that may well be the envy of many older men, as it was the choice of the fashioners of the race according to Plato: τοῦ πλεονος βίου, φανλοτέρου δέ, τὸν ἐλάττωα ἀμείνονα ὄντα παντὶ πάντως αἰρετέον.

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